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SATURDAY, JULY 16, 1859.

PRICE 4d.
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THE BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1859.

In aid of the Funds of the BRADFORD INFIRMARY AND DISPENSARY, will be held in St. George's Hall, on Tuesday, Wednesday, Thursday, and Friday, the 23rd, 24th, 25th, and 26th August, under the especial patronage of Her Most Gracious Majesty the Queen, H.R.H. the Prince Consort, H.R.H. the Prince of Wales, &c., &c., &c.

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—*Musical World*.

REVIEWS.

"*Handel Studies*"—By Henry F. Chorley—Nos. 1 and 2 (Augener and Co.)—In falling foul of Zelter, the friend of Goethe and instructor of Mendelssohn, Mr. Chorley is oracular beyond the average. Zelter was for placing the Pastoral Symphony between "The people that walked in darkness," and "For unto us a child is born," instead of where it really stands in the score. This affords the author of *Handel Studies* an opportunity of letting out all he knows about keys, "a subject," he tells us, "which has engaged many fanciful persons." Mr. Chorley—as "fanciful," at least, as the most "fanciful" of his predecessors—lays down the law in a foot-note, which embodies among other pretty things an anecdote:—

"This very chorus* reminds me of a session of a musical society at which it seemed agreed by all and sundry sitters—among them competent men, who did not talk for the sake of talking—that no grand composition had ever been written in the key of G major; till a speaker from a corner cited this chorus, and "See the conquering hero comes," from *Handel alone*."

That the erudite pundit "from a corner," who thus opportunely enlightened the "competent men who did not talk for the sake of talking," was Mr. Chorley himself, may be gathered from the complacency with which the anecdote is narrated. Nevertheless, were the story told by any less "pertinent" authority we should have given it small credit, and have felt inclined to set down the "competent men" as a set of incompetent noodles, and the voice "from a corner" as the voice of one not better informed than themselves. A list of remarkable compositions in the key of G major could readily be furnished to exhaust a page of our smallest type. At the head of it might stand Beethoven's pianoforte concerto No. 4, surely a grander piece, if not a finer in its way, than "See the conquering hero comes," unless the term "grand" have no other signification than what may happen to suit at a given moment any particular "freak" of the author of *Handel Studies*. To the concerto might be added a pianoforte sonata (No. 1, Op. 31), from the same pen, which has every right to be denominated "grand." Then, if Beethoven's quartet (Op. 18) be rejected, that of Mozart, in the set dedicated to Haydn (one of the "grandest" of whose "grand" symphonies, by the way, is in G major), will assuredly not. Spohr's orchestral symphony, No. 6 (*The Historical*), is in the same key, besides very many more instrumental compositions by that master (illustrious in spite of Mr. Chorley), all unexceptionably "grand." Without advancing further, however, or passing on to choral music, enough has been adduced to show that the "all and sundry sitters" (including the gentleman "from the corner"), at the "session," the memory of which Mr. Chorley has immortalised, were by no means overburdened with a store of knowledge on the particular subject they were discussing.

The "anecdote" is followed by one of those platitudes, pompously enunciated, that distinguish the author of *Handel Studies* from his contemporaries:—

"Convenience† in keys is another affair; one to be ruled by a master's experience of his materials."

The common-place, however, is insufficient, unless illustrated; and so ("to complete the whimsy") we have the following:—

* "For unto us a child is born."

† The italics are Mr. Chorley's.

"All tenor songs must now (to suit the fashion of the day) be written in the key of D flat, for the sake of the A flat above the line, which is a charming note on the vocal instrument. One might, again, be struck with the small amount of choral music written in the key of E major, if one did not recollect the height to which its position on the scale must necessarily drive the voices."

The first sentence may be met by a flat denial, supported, if necessary, by a whole catalogue of modern tenor songs not in D flat. This reckless habit of generalising is as much a peculiarity of Mr. Chorley as the pompous enunciation of platitudes, and leads him at times into egregious blundering. With respect to the "small amount of choral music written in the key of E major," the reason put forth is absurd. The same would apply to E minor, a favourite key with composers; and still more strongly to F (another favourite key), because the latter is half a tone higher on the scale. By what process of reasoning the author of *Handel Studies* can have reached the conclusion that the key of E major is calculated to "drive the voices" higher than that of E minor, we are puzzled to guess.

After having enlightened the world in the matter of keys, Mr. Chorley administers two or three smart finger-taps on the cheek of "few" Zelter, whose "ingenious analysis of *The Messiah*, for the instruction of Goethe, is as interesting as it is far-fetched"—but, though "ingenious" and "interesting," not at all calculated "for the instruction of" Mr. Chorley. The innovation suggested by Zelter (already mentioned) is thus summarily discussed:—

"The people that walked' is in B minor; 'For unto us' is in G major; and the propriety recommended by Zelter is to intrude a movement in C major betwixt the two; a fancy somewhat cacophonous in point of sequence."—"The lengths to which the pedantic desire of exhausting a subject by over-appreciation will lead a superior man, have rarely gone further than in this instance."

Now we have no wish to advocate the cause of M. Zelter; but we must enter a very strong protest against mere shows of words, which, having no absolute signification, can be translated into nothing. If Mr. Chorley lived under the Inquisition, and that august tribunal, apprehensive that his words involved some mystic thrust at their true faith, were to place him on the rack until he could explain precisely what "the pedantic desire of exhausting a subject by over-appreciation" is intended to convey, he would probably remain "stretched," until not a joint was left unloosened, not a bone unbroken. This would be a lamentable catastrophe; but really such mock-profundity is intolerable, and makes the act of reading a book a nuisance, instead of an agreeable diversion. Mr. Chorley is up to the eyes in it. He cannot, or will not, state even a plain fact (when, at rare intervals, he has one to state) plainly; but must turn and twist it about, until the meaning becomes completely enveloped in a mesh of words, as a fly in the trammels of the spider—Chorley-fied, in short, so thoroughly, that no one but the octonocular manufacturer himself can get at it. Mr. Chorley may, "without reserve, as without offence" (Chorley) be entitled a word-spider; since he wraps up his meaning in a film of verbosity, as uninviting as it is impenetrable.

We have already, more than once, caught Mr. Chorley in the act of demolishing a mare's nest. Here is another instance of his pertinacity in that practice (No. 1, page 24):—

"Trying this chorus* by tests more technical and less sublime, the distinctness and vivacity of its musical subject set us face to face against another party of critics—the persons who, now-a-days, object

* "For unto us"—about which Mr. Chorley "spins" indefinitely.

to everything like *figurative* music for the voice, conceiving it as something false in expression: figures (they say) in music having passed into the orchestra. Which of the most daring of these strange persons has ever protested against the division, or piece of volubility, that makes the life and spirit of this chorus?—*preparatory*, leading up by *preface*, *excitement*, and *climax*, to the explosion on the words—“Wonderful!”—“Counsellor!”

Unhappily “these strange persons” are “brain-crotchets” (Chorley) of the writer’s own invention. None such really exist; nor are there many, we hope, who (even if they did maintain the doctrine imputed to them by Mr. Chorley) would be so curiously ignorant as to apply the word “figurative” in the manner above cited. Shall Mr. Chorley again be placed on the rack until he explains himself? Or will he consent to substitute “florid” for “figurative”? “Figurative music” is simply nonsense; so is “*preparatory*, leading up by *preface*, *excitement*, and *CLIMAX*”;* and eminently so the subjoined, referring to the same unprotected chorus (page 24):—

“Observe, again, the variety imparted by the employment of three different voices of the chorus, introduced successively in the same figurative passage, before, on its fourth repetition, the concord of the entire body of singers wrought into it, brings about a *crescendo* and a termination, so forcible, so vigorous, as to transcend almost every climax and *crescendo* which have followed them.”

“The concord of the entire body of singers wrought into it,” is, we repeat, nonsense—ineffable nonsense.

Another platitude teratologically set forth is worth quoting for its “tag,” which reveals Mr. Chorley in a momentary paroxysm of bashfulness, a condition so rare with the Critic of Critics, that it is amusing to contemplate him under its influence—

PLATITUDE.

“So that if Music be not inexorably bound, she is as little licentiously free, and must and will be subject to laws of association, period, example. A March must have its tread, a *Tarantella* its whirl, a *Pastoral Symphony* . . .”

TAG.

“ . . . and yet, while I write, the first movement of Beethoven’s symphony, a pastoral in 2-4—rises up to remind me of the danger of definition.”

We know nothing about “the danger of definition,” but we heartily wish the author of *Handel Studies* would now and then favour us with a slight touch of *definiteness*. The First Movement of Beethoven’s Symphony, by the way, can hardly regard Mr. Chorley with a friendly eye, or, in its “rising,” it might have reminded him of something besides “the danger of definition;” it might have reminded him that the term “pastoral” in its own instance related solely to the subject illustrated, and had nothing whatever to say to the adopted musical form, which bears no more resemblance to a “pastoral,” properly speaking, than a windmill to an egg, or Mr. Chorley to a phoenix; it might have informed him that *il y a un pastoral et pastoral*, a pastoral poem as well as a pastoral tune, a bucolic as well as a dance;† it might, in short, with half a sentence, have helped him out of one of his self-created dilemmas, and thus, by defecating in some measure the plashy plasm of his critical organ, have “risen” to some purpose. But alas! the First Movement of Beethoven’s symphony “rose” with no such charitable intent. Why it should have come, any more than the Second Movement, the Scherzo, or the Finale, to remind Mr. Chorley of his sins, is a puzzle; but that, apprehending the purport of our author’s speculations, it vanished as soon as it

* “Climax” does not lead up to, but is led up to. — YELLOW-FLUSH.

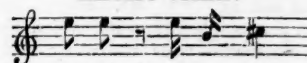
† The respective positions, with regard to each other, of Beethoven’s Pastoral Symphony and the bag-pipe tune of the Roman *Pifferari*, which Handel has made immortal by adoption.

appeared, may be inferred from the fact that it left him in a “fix”—a quandary—doubtful for one entire second of his own infallibility. How speedily Mr. Chorley was restored to himself, and again became oracular, may be seen in the very next page, where he first styles the Pastoral Symphony of Handel “a piece of night-music;” and further on, where he corrects the singers who correct Handel, and then proceeds to correct Handel himself—for which one would have imagined even “the most tepid witnesses to Handel’s gigantic predominance in music” would scarcely applaud him. But let Mr. Chorley furnish his own arguments, with that combination of placidity and magniloquence for which he is unapproachable:—

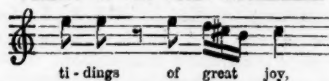
“Here*—to change the field of comment—let it be noted that Handel has overlooked a false accent, which renders the declamation of the words, ‘tidings of great joy,’ difficult, and has led to the introduction of a traditional *gruppetto*, on the word ‘great,’ to my ear singularly unpleasing. Seeing that vocal declaimers are by right prescriptive allowed to humour themselves in recitative, they might do worse than for this frivolous change to substitute a single transposition of the two notes.”

In order that our readers may understand the immensity of the boon conferred on Handelians by Mr. Chorley, we must cite all three versions of the passage in question:—

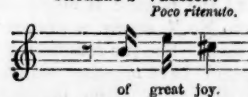
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VERSION OF THE VOCAL DECLAIMERS.



CHORLEY’S VERSION.



Now, “let it be noted,” that the whole of the third version is Mr. Chorley’s, including the Italian words “*poco ritenuto*”—the addition of which (emulating the sham-antithetical slang of the author) may be pronounced ingenious without paradox, and convenient without hyper-utilitarianism. And yet we cannot help a preference for Handel’s version, both over that of the “vocal declaimers,” (which is superfluous,) and that of the author of the *Studies* (which is topsy-turvy); in saying which we hope we may be considered (again resorting to sham-antithesis) bold without brassiness, and polite without

“*The Starlings*,” duet—words by the Rev. Charles Kingsley, music by John Hullah (Addison, Hollier, and Lucas.) This duet, for female voices, has some instances of writing more free than legitimate; as for example:—



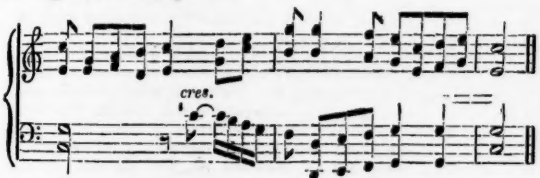
* The recitative, “And lo! the angel of the Lord!”



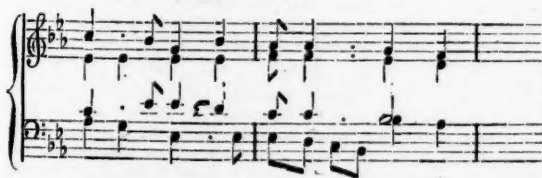
And again, for example:—



And again, for example:—



"Song should breathe of Scenes and Flowers," part-song—words by Barry Cornwall, music by John Hullah (Addison, Hollier, and Lucas). This part-song, for mixed voices, also demands revision; as, for example:—



And again, for example:—



In the above the D in the tenor part of the first bar spoils the effect (by anticipation) of its subsequent appearance as lowest note of the harmony—to say no more in its dispraise.

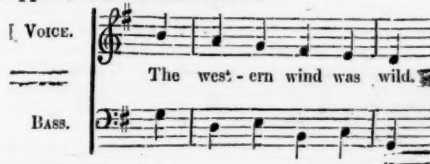
"The Sands of Dee," song—words by the Rev. Charles Kingsley, set to music for Miss Dolby by John Hullah (Addison and Hollier). Here we have a ballad intended to be "after" the Scottish manner, but curiously tormented for a form so simple after a manner so simpler. For example, take an extract from the opening prelude:—



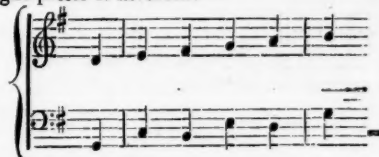
And again, for example:—



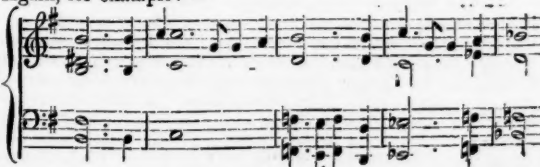
Abstract the middle part from the above, and the hidden fifths appear, reckless as Zouaves:—



Some might prefer it inverted:—

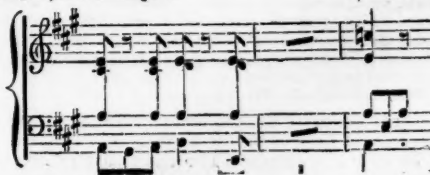


Again, for example:—



Thus precipitately does Mr. Hullah return to his favorite point.

"The wind is fair, good bye," song—words from *Oulita*, music by John Hullah (Addison, Hollier, and Lucas). In his setting of Mr. Helps' stanzas Mr. Hullah has aimed at simplicity. There are some bars, however, that demand revision, as, for example:—



"I arise from dreams of Thee,"—lines by Shelley, music by John Hullah (Addison, Hollier and Co.). This is more ambitious than its companions. Nevertheless, a bar or so demands reconsideration; as for example:—



And again, for example:—



And again, for example:



When Mr. Hullah has seen to these matters, his music will have twice its present value, revealing, even as it stands, abundant evidence of intention.

TELEGRAM.

ELLA AUS LONDON DEM BOCK IN BERLIN.

"— Die hiesigen Musik-Institute bringen ihre gewöhnliche Zahl von Concerten ganz wie früher und mit durchaus nicht verringertem Resultate an den Mann. Auch der Zufluss auswärtiger Notabilitäten zeigt keine Abnahme. Von letzteren üben Frau Schumann, die Geiger Joachim und Wieniawsky die meiste Anziehungskraft aus. Allen überlegen aber ist unbedingt Rubinstein. Im vorigen Jahre hat er sich bereits die Gunst des Publikums im Sturm zu erobern gewusst; heuer kam man ihm schon mit Lorbeeren entgegen. Sein Auftreten in Ella's Concerten machte Sensation, so dass er es wagen durfte, ein Concert auf eigene Faust zu geben, WAS HIER ZU DEN FAST UNERHOERTEN EREIGNISSEN ZAEHLT." (!)

(TRANSLATION.)

The musical institutions here offer us the ordinary number of concerts, with results by no means less important than usual. The concourse of visiting notabilities, too, does not exhibit the slightest falling off. Among these, Mad. Schumann, and the violinists, Joachim and Wieniawski, are the most attractive. Superior to all, however, is Rubinstein. Last year he succeeded in carrying public favour by storm; this time the public advanced to welcome him with laurels. His performance at Ella's concerts created such a sensation, that he was emboldened to give a concert on his own account; an event which is here almost unheard of. (!)

[We should like Herr Bock to be compelled to attend all the concerts given in London during the year by artists, native and foreign, on their own account. The telegraphic "Ella" would doubtless be his guide.—Ed.]

OBSERVATIONS ON MUSIC, AND THE FACTS UPON WHICH ALL OUR KNOWLEDGE RELATING THERETO IS BASED.

By D. C. HEWITT.

(Continued from page 429.)

In the preceding number of this journal it was stated that the true ratio of vibrations of the minor 3rd, the lower sound being the basis, is 19 to 16, and that the hitherto assumed ratio 6 to 5 is false. Now it is important that the truth in regard to this point should be placed beyond the possibility of dispute, since it may be regarded as the nucleus to innumerable other similar errors. But with the view to enable the reader to apprehend this fully, it is necessary to call his attention to certain particulars relating to *numbers*, between which, and the facts relating to music, there exists the most perfect agreement or correspondence. Numbers are of two kinds, primes and products. The primary numbers are 1, 2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, 41, &c. These numbers are all original, that is, they are not the products of other numbers, and hence it follows that no number will divide any one of them without a remainder. Products are derivative numbers, being obtained from the multiplication of those which are primary one with another. For example, 4, 6, 9, 15, &c. are derivative numbers, 4 being the product of 2 multiplied by 2; 6, of 2 multiplied by 3, or of 3 multiplied by 2; 9, of 3 multiplied by 3; and 15, of 5 multiplied by 3, or of 3 multiplied by 5, &c. That numbers obtained by the multiplication of other numbers will admit of being divided by those numbers without a remainder must be evident. Now let it be observed, that sounds which result from vibrations which involve primary, that is original numbers, produce original effects or sensations, and *vice versa* in regard to products.

Apply this to the primary number 19, which in connection with the basis 1, produces the minor 3rd; that is, the primary number 19 produces the interval denominated the minor 3rd, when the lower sound is the basis, or some one of its octaves. It will now be seen that as the major 3rd is derived as it were from nature by means of the prime 5, so also is the minor 3rd by means of the prime 19; the perfection of the intonation being in both cases the result of the truth of those ratios. As an additional evidence in support of the truth of what is here said, let it be observed that, as from the unit-sound or basis, the major 3rd can be produced as what is called an harmonic from that basis, so also can the minor 3rd. Moreover, by the union of either the harmonic 5 or 19, in connection with one or more of the other harmonics of the same basis, that basis is as it were spontaneously generated. For the future, and with the view to prevent misapprehension, all primary intervals, whether counted from the basis itself, or any one of its octaves, will be called *basal intervals*, all others being denominated *intermediate*. Let us now proceed to examine the minor 3rd by reference to the ratio 6 to 5. Here the number 6, which answers to the higher sound, represents the octave to 3; and as the ratio 3 universally points to the 5th below, and the ratio 5 to the major 3rd below, as the basis, hence it follows that A flat is the basis to the minor 3rd C, E flat, and consequently to the minor common chord, C, E flat, G! But as the sound A flat is horribly discordant with this chord, the fact of its being the basis, or I should rather say one of the bases appertaining to this chord, consistently with its assumed false ratios, is quietly set aside, and the basis C, the result of my ratios, substituted instead!

It may be expedient here to state that the only primes generally admitted into the composition of musical ratios are 1, 2, 3, 5. The reasons for rejecting the others being the difficulty of knowing how to dispose of them; and the terror occasioned by the prospective view of the series, 1, 2, 3, 5, 7, 11, 13, &c., *ad infinitum*. Wherefore it has always been deemed expedient to cut rather than essay the untidy of so complicated a knot. This, however, is not the way by which to approach the subject, because in this case the point of view is, as it were, taken from the circumference, and not from the centre. Besides, in the operations of nature there is always order, and by means of order, classification; and by means of classification, simplicity of design and facility of conception.

With respect to the correct practical application of the ratios resulting from the higher primes; this I had settled with great care and precaution for every prime individually, from 1 to 41, when, to my surprise, and after the lapse of several years, I found that every particular relating thereto was dependent upon certain laws relating to numbers, the influence of which is unquestionably of universal operation, and adapted to preclude the possibility of error in respect to the facts connected therewith.

Let it should be supposed that the knowledge of the bases, or unit-

sounds, is a mere barren speculation, it is necessary here to state that the reason no utility has hitherto resulted therefrom, is, because the ratios assumed in regard to musical intervals are, in far the greater number of instances false.

That the ratio relating to what is good and bad, in regard to musical harmony, should be based upon facts derived from nature, is surely not an absurd idea; and, if so, what can be more natural than that these rules should refer to the unities, unit-sounds, or bases, appertaining to the ratios of their vibrations? But, in order to perceive this, it must be understood that the all but innumerable particulars relating to these vibrations are thereby classified and reduced to few in number. Moreover, by this means, what is bad in harmony is perceived to be the offspring of contradiction and absurdity.

The process here described may be compared with what takes place in the study of Grammar, wherein the actual words are examined through the medium of the parts of speech, to which they are severally referable.

D. C. HEWITT.

(To be continued).

THE ORGAN.

THE NEW ORGAN IN ALL SAINTS' CHURCH, MARGARET-STREET.

(Concluded from page 363.)

In constructing the two choir organs, Messrs. Hill have been successful in obtaining a special tone-character from the contents of each manual. The "Cremorne," in the first or South choir organ, is an extremely effective specimen of that species of register, having a much more powerful tone than is usual. This is decidedly a change for the better; although most organists fancy that their "Cremona," or "Clarinet," can hardly be soft enough. The "Cone Gamba" in one choir organ, and the "Dulcian" in the other, are equally valuable; the former having a strong but not too pungent quality of tone, while the "Dulcian" is voiced with the utmost delicacy. The flute registers are three in number (of 4 ft. pitch), and all constructed of wood. The "Wald" and "Suabe" flutes have open pipes; the "Nason," closed. This last is a reproduction of the register with the same name so frequently introduced in his organs by Father Smith nearly two hundred years ago. The pipes are of wood and closed, the "stoppers" being well perforated, and the tone full and remarkably mellow. The Wald flute in the great organ is brilliant and powerful in quality, and the Suabe flute soft and delicate to a degree. We have here evidence of the organ-builder's art in being able to provide in the same instrument three flute registers of similar pitch and material, each possessing a marked difference in the character of tone. The "Vox Humana" is the only incomplete register in the instrument, and we hope that are long Messrs. Hill will supply the missing octave, thus completing the 8 ft. compass. It is constructed after the French manner, and in the hands of a judicious performer is capable of great effect. Nevertheless we could have wished it placed in the South organ, *opposite* to the player, who would then have been able to employ it with greater gratification to himself, on account of the increased distance; for, unless this register can be heard "in echo" (as it is technically termed), its strange and quaint tones lose all their effect. With this view it may be questioned whether the "Vox-humana" should not always be assigned to the swell manual, having an additional swell-box over the pipes composing it; by which means we should attain the distant effect so much needed, combined with the power of producing *crescendo* or *diminuendo* when required.

The instrument has its keyboards reversed in position, and removed a little distance from the exterior of the North organ; so that the player can both hear and perceive everything that takes place in the chancel, where the choral body is stationed. It would be well if this practice were more universal, as nothing can be less advantageous than the ordinary custom of placing the keyboards partially *inside* the instrument, the organist sitting with his back to the choir, to the great detriment of those portions of the service that require the co-operation of the organ. The keyboards commanding the South organ have the "pneumatic" touch applied; the registers also are drawn by that agency, as was the case in the Panopticon organ. The length of the trackers communicating with the South organ is

nearly 80 ft., fifty of which are suspended horizontally underneath the floor of the chancel. The bellows and the various "feeders" are disposed on the South side, and the air pressure about three inches throughout the entire organ.

In concluding this notice of the All Saints' Organ, which does the Messrs. Hill infinite credit, it is only right to enter a protest against the custom of assigning so few stops to the pedal of CC organs. The absence of the necessary pedal registers deprives the music of the great organ composers of its most imposing effect; and it is not difficult to foresee that ere long our organ builders must abandon the reprehensible practice of placing only two or three pedal registers as a bass to twelve or fourteen heavily-voiced great organ stops, a practice which is universally observed in all but instruments of the largest proportions. It is hardly necessary to urge that, however the manuals and registers of CC organs may be amplified, *unless* the pedal has a corresponding number of stops to impart that weight and depth of tone imperatively requisite, we have but a very imperfect specimen of what an organ should be; in fact, it is undeniable, that old instruments of the obsolete, or GG compass, have greatly the advantage as regards a uniform equality and weight of tone in the bass, when compared with CC organs, possessing but one or two pedal registers.

LETTERS TO THE EDITOR.

July 9th, 1859.

SIR,—There is a statement in Mr. D. C. Hewitt's "Observations on Music," in the *Musical World*, of July 2nd, which I think is not in accordance with facts. He says the ratio of a minor 3rd is 19 to 16, and that the ratio of 6 to 5, which he calls an *assumed ratio*, is false. His statement, if correct, must inevitably lead to this conclusion, that there is no such thing as a perfect concord consisting of three different sounds. I have tested this, experimentally, by tuning the chords C, E flat, G, and C, E, G very carefully, and do not find the minor 3rd out of tune, and considerably too sharp, as he states would be the case; in this I do not think I could possibly have made any appreciable error. Yet the difference between 2 minor 3rds in the respective ratios of 19 to 16, and 6 to 5, is very nearly equal to the 11th part of a tone, of the equal temperament scale—in other words, which a tuner will most readily appreciate, about 9 and 1-3rd times the amount of difference between a perfect 5th and an equal temperament 5th, a quantity much too considerable not to be easily detected. Perhaps Mr. Hewitt will explain this in the course of his "Observations."—I remain, Sir, yours truly,
TUNER.

HER MAJESTY'S THEATRE.

SIR,—Could you give us any information as to what is likely to become of the beautiful Italian Opera House in the Haymarket, *alias* Her Majesty's Theatre. You would greatly oblige us country folk who take interest in the dramatic art. Thanks would be due to you if you would compose an article deprecating its devotion to unworthy purposes—hotel or the like.—Yours obediently,

A LOVER OF THE DRAMA.

THE LEVIER PNEUMATIQUE.

SIR,—Some four or five years ago, the *Musical World* rendered great service to the progress of art, by the publication of a series of admirable articles on the subject of organ-building. Since that time, many of the improvements advocated in those excellent papers have, with varied success, been carried into execution; among the foremost of these may be considered the pneumatic action, as applied to the touch of large instruments; but, whether from faulty construction, or lack of skill in adjustment, it has happened, in many cases, that the "levier pneumatique" has fallen far short of what was expected from it. My object in troubling you is (with your kind permission) to invite discussion on the subject, from those who have experienced the shortcomings to which I have alluded. Complaints are made that, although the touch is light, it fails in elasticity (giving, in fact, to the executant somewhat of a feeling as if his wrists were suspended over a basin of water, through which he was moving the fingers), the sound seems less to follow the touch, than to be produced *irrespective* of it. Shakes become unresolved *dissonances* of the second, during their execution; beats are "nowhere;" repetition is doubtful and unsatisfactory. These faults are the more tantalizing to any person who has been accustomed to one of the old well-regulated manuals of 12 or even 20 stops, the touch of which was generally more rapid in repetition—

there being no *solution of continuity* to overcome, no escapement—than in the pianoforte. Such faults, if inherent, must materially impede the general employment of Charles Barker's ingenious mechanism, a matter to be regretted, when it is borne in mind that the various air-pressures for flutes, reeds, diapasons, &c., and the use of coupling actions on an extended scale, must all vanish together with the contrivance which enables the resistance of large pallets to be overcome.

FLUTE HARMONIQUE.

P.S. Many of the lesser inconveniences attending the introduction of the pneumatic mechanism I have not touched upon. Such are the effects of even slight damp on slides and valves; the liability to numerous leakages of air, and perhaps the difficulty of supplying with air an organ built on the modern principles, may not be deemed quite unworthy of notice. When steam or water power cannot be obtained, this (adding to the obstacles which beset access to an organ, and which are already sufficiently numerous) would almost amount to a prohibition of the private visits of the player to his instrument. I have seen from four to ten men engaged to blow the organ at St. Denis, St. Eustache, St. Vincent de Paul, &c., where the modern principles of organ-building are fully carried out.

THE HANDEL FESTIVAL.

SIR,—That a Lady from Clapham was reading *Never too late to Mend*, while the *Te Deum* was being performed, at the Handel Festival, I can readily believe, as I saw one gentleman studying the *Times*, and another asleep, and I am informed by a friend that a lady who sat near was attentively perusing *Joanhu*. I've a notion that they would have been better at home, as the minds (?) of these unfortunates must have been so singularly constituted as to render them almost unfit to be at large. The "provincial contemporary," too, must have been very provincial indeed in his oral perceptions not to have found any of the "real Handel effects."

The writer of this glyph has been a constant attendant at the Festivals of the Choirs for many years past, and has regularly heard the magnificent *Dettingen* at Gloucester, Winchester, and Hereford, but it was never his lot to listen to such a performance under the guidance of Messrs. Amott, Done, or Smith, as that at the Crystal Palace under the direction of Mr. Costa. Yes, and despite the "provincial contemporary," who says that the things that "set the throat choking and the eyes swimming" were not there, I maintain that *they were there*, for those who had the soul to feel, and gave their mind to the music rather than the "thousands of elegantly dressed people." As a contrast to those who read Sir Walter Scott, Charles Reade, or the Thunderer—or, still worse, slept through the choruses of *Israel*—let me tell you what I saw with mine own eyes. Near me were seated some few of a different stamp—a composer, who stands first among our living English musicians, and whose works rank next in esteem to those of Mendelssohn, in Germany,—a violinist, the most incomparable in his instrument, and the finest classical player of any country,—a musical critic, whose knowledge and talent are second to none,—a world-renowned foreign pianist and virtuoso, and the conductor of a well-known continental Philharmonic. I know the effect the *Te Deum* produced on these. The "throat-choking and eyes swimming" were all there, and one of them, burying his face in his handkerchief, fairly sobbed aloud in many parts of the *Te Deum*. As to the impression produced upon myself, it never will, it never can, be forgotten, and I believe that I am far from being singular, as it appears to have been the general feeling of the majority of the audience. I could say more on this subject, were I not fearful of trespassing on your valuable space, as I am only a very

HUMBLE AMATEUR.

DEPARTURES.—Within the last ten days, Herr Verhulst (composer and *Capellmeister* from Amsterdam), Mad. Caillag (*Hof-Sängerin* from Vienna), Herr Stockhausen the barytone, Mad. Clara Schumann Wieck, and Leopold de Meyer, pianists, have left London for the continent.

HERR CARL FORMES, the celebrated basso, passed through London this week, *en route* to the Rhine, where he intends remaining for a short time to repose after his arduous tour through North and South America, where his success was fully commensurate with the great reputation he brought from Europe. On his return to England, Herr Formes will be sure of a hearty welcome from the public at large.

ROYAL ITALIAN OPERA, COVENT GARDEN.—

There will be no performance to-morrow, Monday, as announced, the Grand Extra Night being postponed to Monday, July 25.

GRISI, DIDIE, DEBASSINI, MARIO.

On Tuesday next, July 19, Verdi's Opera.

II. TROVATORE.

Leonora, Madame Grisi (her first appearance in that character this season); Azucena, Mdle. Didée; Inez, Madame Tagliafico; Il Conte di Luna, Signor Debassini; Fernando, Signor Tagliafico; Ruiz, Signor Lucchesi; Un Zingaro, Signor Rossi; and Manrico, Signor Mario (his first appearance in that character this season).

Conductor, Mr. COSTA.

After which (for the first time) a NEW DIVERTISSEMENT by M. Desplaces, entitled

AZEZIA.

In which Mdle. Zina, Mdles. Deleclaux, Esper, and Moncelet, and M. Desplaces will dance.

Commence at half-past eight.

Second tier boxes (to hold four persons), £2 12s. 6d.; Pit tickets, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

Meyerbeer's New Opera, entitled

DINORAH or LE PÉLERINAGE DE PLOERMEL.

is in active rehearsal, and will be produced in the course of a few days.

ROYAL PRINCESS'S THEATRE.

Last Weeks of Mr. CHARLES KEAN as Manager.

HENRY THE EIGHTH FOR A FEW NIGHTS ONLY.

ON MONDAY, and during the week (Wednesday excepted, when the theatre will be closed), will be presented DYING FOR LOVE, after which KING HENRY THE EIGHTH. Cardinal Wolsey, Mr. C. Kean; Queen Katherine, Mrs. C. Kean. To conclude with the Farce of IF THE CAP FITS. The performance will commence at 7 o'clock.

TO CORRESPONDENTS.

OXONIENSIS.—No communication can be attended to unless accompanied by the name and address of the writer. Nor can any letter be inserted that is not directed officially to the Editor of *The Musical World*.

THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 16TH, 1859.

It has been the fashion of recent years to regard the Philharmonic Society as an institution on its last legs. Its approaching end has been a constant theme—with some of regret; with others of satisfaction. Not pretending to sound the depths of the argument on either side—to account for the despondency of friends, or to understand the exultation of enemies—we are at the same time able to detect the fallacy which has misguided both. The Philharmonic Society has been "up" and "down"—has seen its prosperous and unprosperous days; but to such contingencies every institution of the kind not absolutely self-supporting must be subject. The great thing is to have an object, and to keep that object steadily in view. Thus, and thus only, can the balance be preserved, and the excess of good times made to compensate for the deficiency of bad. Now the Philharmonic Society has really had and continues to have an object—an object, not only of the worthiest, but ministering to a great public requirement. This object is, in a measure, identical with that for which our National Gallery is maintained; the difference consisting in the fact that, while the one receives Government aid, the other obtains (and solicits) none. Surely, to preserve from neglect the masterpieces of the musical art is as desirable as to keep the finest specimens of the grand schools of painting before the public, for perpetual models and examples. The one is not less calculated to effect good than the other—music in its higher branches having a tendency at least as refining and civilising as the sister art. We cannot, indeed, be persuaded that the genius of Handel, Mozart, or Beethoven was a less precious gift to the world than the genius of Da Vinci, Raphael, or Buonarrotti; on the contrary, we believe the musicians have the more im-

portant mission of the two, inasmuch as they appeal to the greater number.

"But here"—to quote from Mr. Chorley—"may be an instant's pause." Since its foundation (in 1812), the Philharmonic Society has kept its primary object more or less steadily in view, and those who have been foretelling a speedy dissolution must, we imagine, by this time, find themselves "out" in their reckoning. If the term of its existence is to be limited to half-a-century (as many have suggested), it cannot be denied that, at the age of forty-seven, this doomed institution presents a remarkably hale and vigorous appearance. The last concert (on the evening of the 11th*) brought the season to a triumphant close. A more interesting programme was never offered to subscribers, and the performance generally (of the instrumental pieces) was not only the best that has been heard this year, but one of the best within the memory of "the oldest subscriber." One incident alone—the vigorous and effective manner in which the very imaginative and difficult overture to the tragedy of *Struensee* (by Meyerbeer, who was present at the concert), after the one rehearsal to which traditional usage has limited the conductor, was executed—spoke volumes, both for Professor Bennett's control over his band, and the admirable efficiency of the band to be controlled.

"And here—to change the field of comment"—let us be just and give unto Caesar what is Caesar's due. Professor Bennett, "Doctor in Music," has shown himself a very skilful practitioner, and prescribed for the, at one time, quasi-moribund body with extraordinary success. An accomplished musician, Europe had long proclaimed him; but, now, by the direction of the Philharmonic Concerts—which he undertook in 1856, when the orchestra was fairly disorganised through the eccentricities of Herr Wagner—he has equally established a claim to be regarded as a conductor of the first stamp, and—which is by no means unimportant—an excellent man of business in the bargain. Professor Bennett has done this, moreover, in the face of a strong Opposition from quarters whence nothing but sympathy and encouragement should have come, which Opposition, nevertheless, having signally failed, may be dismissed without further notice, to chew the cud of disappointment, if so inclined, or, if so inclined, to repent and behave better for the future.

We do not profess any deep love for burlesques. The present age is of itself too much inclined to sink plumb-deep in earthiness, to heed earthly lumps that will facilitate its descent. The bespattering of the ideal is at best but an ignoble amusement, and when at the Haymarket, last Easter, we saw Pylades come upon the stage, with a tea-urn under his arm, we regretted that Mr. Frank Talfourd had not given some other direction to the brilliant shafts of his wit.

But, at the risk of any possible charge of inconsistency, we must own that, when a new burlesque by Mr. Byron is announced at the Strand Theatre, we not only feel our spirits raised to a high point, but we walk to the house in the full confidence that a still further elevation will be effected. Two years ago we did not know there was a Mr. Byron in the world; and we were even equally ignorant of the existence of Mr. J. Clarke; but now the combination of the words of Mr. Byron with the figure and voice of Mr. J. Clarke belong to our most agreeable phenomena.

Is it that we like new faces? Perhaps we do. And, after all, where is the great harm of such a predilection? The face of an old friend sometimes grows knocker-like; the jokes of an old friend become familiar, and, in the case of jokes, familiarity is even more than ordinarily a breeder of contempt. Let us first account for our admiration of Mr. Byron and Mr. J. Clarke by the reflection that they are both new.

No—that won't suffice. That's a bad reason. The conversion of the — Royal — into an — is new, but we don't care about it; we subscribe to the *fiasco* voted by the public. New also is the Anti-Play-bill Programme, but we dislike it exceedingly, execrating its virtues, if it has any, just as much as the vices which undoubtedly *belong* to it.

Let us say, then, that, in spite of ancient prejudice, we like Mr. Byron and Mr. J. Clarke because they are successful as well as new. There is something in that. Give us always a prosperous friend, if it is only for the durability of our friendship. An unfortunate genius is a bore of the first magnitude. We are willing to bestow on him our pity, but we will not extend to him the hand of cordiality, lest he should expect to find half-a-crown in it. If we see the unfortunate genius at the end of a street, we will, if it be possible, turn sharply round the next corner to avoid him, and if there be no corner we will very irreverently curse our stars—and the unfortunate genius too. For genius that does not thrive is an imposture.

Mr. Byron only came out on the Easter Monday of last year, when Miss Swanborough first opened the Strand, and already, we are bound to say, he is hated by half the slang changers in the metropolis. An unknown man, he set afloat those brilliant burlesques, one after another, without let or interruption, and the little theatre, in its rejuvenescent state, drew vitality from his talent. His fame spread abroad. The steady firm of Emden and Robson engaged him for their Christmas-piece at the Olympic, and his *Mazepa* was a "hit" of eminence. Does he know what he is doing with this uninterrupted success? Why, he is preventing a tribe of envious, nasty, greasy rhymsters from getting wherewithal to purchase poisonous beer and fetid tobacco! Let him wear a coat of mail under his clean shirt,—some blackguard or other is wronged by every one of his sparkling couplets. If he finds himself shown up in the *Scavengers' Gazette*, don't let him say we did not warn him—that's all.

Lastly, we like Mr. Byron, because his burlesque spirit does not lead him to pull down lofty monuments, but is an imp of genuine fun, rejoicing in its own mirth, without anything degrading in its nature. He and the Strand started into existence together, and belong to each other, like the snail and its shell, which they resemble in no other particular. Mr. Byron was created on purpose to write burlesques for the Strand Theatre, and the Company of the Strand Theatre was formed on purpose to act them.

"Crede Biron," is the motto of the noble family to which that name is attached. We do believe in Mr. Byron very heartily indeed. In strong faith we went to see his *Lady of Lyons* at the Strand, and we were not disappointed. Full of faith equally strong, we shall go to see his *Babes in the Wood* at the Adelphi.

ST. PETERSBURG.—Mdlle. Lagrua is engaged to fill the place of the late Mad. Bosio. The post of Director of the new Conservatoire was at first offered to the celebrated violinist, M. Vieuxtemps, who having declined that honour, M. Apollinaire de Kontski (solo violin at the Imperial Opera) was appointed.

* A notice of this concert will be found in another column.

† *Handel Studies*—No. 1, page 27.

ITALIAN OPERAS.

ROYAL ITALIAN OPERA.—Mercadante's *Giuramento* was produced, on Saturday evening, at Covent Garden. Never had opera greater chance of success. All the management could do to insure a favourable reception was done. The cast was powerful—the two principal characters being represented by the most accomplished living artists; the chorus and band were those of the Royal Italian Opera; and Mr. Costa conducted. With such working materials, if an opera fails, there must be a strong cause for it. The music is ineffably dull. We need seek for no other explanation. If we did, we might discover one in the book—the *libretto* being rubbish, the story inextricable confusion. Mercadante is no unpractised composer, frightened by difficulties, and unable to surmount impediments. Being devoid of ideas, he has not to wait for them, and is as capable at one time as another. *Il Giuramento* is simply as good an opera as *Il Briganti*, *Il Bravo*, or any of his many lyric works which have obtained a *quasi* repute on the Continent. *Il Giuramento* was first produced in England, at Her Majesty's Theatre, in 1840, with Grisi, Rubini, Tamburini, and Brambilla. Even with that cast, it was played one night only, and withdrawn. In 1845 it was reproduced, with Grisi, Moriani, Fornasari, and Brambilla, and performed a few nights without success. It was consequently laid on the shelf. What could have induced Mr. Gye to think of reviving it, we are puzzled to guess. The desire to produce a novelty may have weighed with him. But surely the repertory of the Italian opera might have presented something worthier. Where is Rossini's *Zelmira*? where his *Siege of Corinth*? where his *Turco in Italia*? Whatever the cause, *Il Giuramento* was selected, and produced, on Saturday last, for the first time at the Royal Italian Opera, and with a result that, in all probability, will preclude its ever being performed again.

It is unnecessary to speak of the performance at length. Grisi and Mario, as Elaisa and Viscardo, exerted themselves to the utmost; Madame Nantier Didié, too (although the character of Bianca is out of her line), and Signor Debassini did all in their power to sustain the fortunes of the piece. The chorus sang admirably; the band played magnificently; Mr. Costa laboured zealously; but all to no purpose. The audience were sleepy, morose, and indifferent; and *Il Giuramento* achieved its fourth *fiasco* in this country. Mr. Frank Talford or Mr. Byron should make a burlesque of it, for Robson and Co.

DRURY LANE.—On Monday Mr. Balfe took a benefit, when *The Bohemian Girl*, under the Italian title of *La Zingara*, was given, with Mdlle. Victoire Balfe as Arline, her first appearance in the part in London. Mdlle. Guarducci as the Queen of the Gipsies, Signor Giuglini as Thaddens, Signor Fagotti as Count Arnheim, and Signor Violetti as Devilshoof.

The performance may be described as a series of encores. Signor Giuglini was encored in his first air, "A te l'addio" ("A tear bedews my ling'ring eye"); twice in "Tu m'ami, ah! si, bell'anima" ("When other lips"); and in the martial air, "Allor che l'ardente brioso" ("When the fair land of Poland"); Mdlle. Victoire Balfe, in the romanza "In una reggia splendida" ("I dreamt that I dwelt in marble halls"); Mdlle. Guarducci in the interpolated air (the same, we believe, sung by Alboni last year); and Signor Fagotti, in "D'Arline mi rammentati" ("The heart bow'd down"). Mdlle. Guarducci created a furor in her song.

Mdlle. Victoire Balfe's Arline is a most charming impersonation, full of grace, delicacy, and tenderness, yet sufficiently buoyant and elastic to redeem it from anything like insipidity. Mdlle. Balfe does not incline to the "demonstrative." Refinement and quietness are, we take it, the phases most agreeable to her instinct. Hence her Lucy, in *Lucia di Lammermoor*, possesses such an abiding charm, her conception of the character indeed being more conformable to Walter Scott's than that of any artist we have seen. Arline is not a first-rate acting part, and indeed all the artist has to do, histrionically speaking, is to look smiling and interesting.

* "A tear bedews my ling'ring eye,
As thus I quit my land of birth."—A. BURN.

Mdlle. Balfe sang all her music, nevertheless, with great artistic finish and expression. She was unanimously encored in "I dreamt that I dwelt in marble halls," although in several other portions of the music she showed to far greater advantage, more particularly in the *rondo finale* from the *Maid of Artois*, interpolated for the occasion—a brilliant climax to an excellent performance.

The audience behaved most extravagantly. The stage was covered with bouquets, wreaths, laurels, and garlands, after the second encore of "When other lips;" and yet we do not think one was thrown spontaneously. If Signor Giuglini had allowed the bouquets to lie unnoticed, he would have done the Operatic state some service, and have shown a sense of his own position.

Mr. Balfe (who conducted) was loudly cheered on entering the orchestra; and at the end, when all the artists had crossed the stage, he, too, was unanimously recalled.

The performance one Thursday evening, for the benefit of Signor Giuglini, included two acts of the *Huguenots* and the whole of *The Bohemian Girl*. Mdlle. Piccolomini taking the place of Mdlle. Balfe in Arline. To-night, Mdlle. Piccolomini makes her last appearance this season as Zerlina in *Don Giovanni*.

CONCERTS.

To the lovers of good chamber-music, HERR MOLIQUE'S Concert offers yearly one of the best and most delightful entertainments of the London season. Herr Molique is not only a great master of the violin, but a great composer to boot, so that his programmes, even if they were made up of nothing but his own compositions, would be highly interesting. This, however, is not a course likely to be pursued by one who is as unassuming as he is talented. The selection for his last concert—Friday, July the 1st, at Willis's Rooms—comprised three instrumental pieces of his own composition, viz., trio in B flat major (Op. 27), for pianoforte, violin, and violoncello; duet for two violins; and fantasia on Hungarian airs for the violin; together with some vocal pieces. The other important pieces were Haydn's quartet in G major (Op. 66), and Beethoven's *Thirty-two Variations, on a theme in C minor*, for the pianoforte. The trio in B flat (an admirable work, of which we have spoken more than once), executed by Mdlle. Anna Molique, Herr Molique, and Signor Piatti, was received with the loudest applause, the excellence of the music dividing attention with the excellence of the performance. The duet for two violins (one of its composer's very earliest productions) created even a more profound impression; which was not to be wondered at, with two such executants as Herr Molique and Herr Joachim. The *fantasia* on Hungarian airs shows how admirably Herr Molique has apprehended the manner and feeling of the modern romantic school, with what ease and grace he can vary his style, and how learned he can be in the accomplishment of rifles. Of Mdlle. Anna Molique's pianoforte-playing we have spoken in very high terms on more than one occasion. This young lady has remarkable talent as an executant, and accomplished her part in the trio (which is immensely difficult), with unerring precision and unmistakeable intelligence. The audience were delighted with Mdlle. Molique in both her essays, and bestowed upon her the most liberal applause. Haydn's quartet had for its interpreters, Herr Molique, Herr Carrodus, Herr Ries, and Signor Piatti; the last-named artist, of course, taking the violoncello in Herr Molique's trio.

The vocal music was entrusted to Miss Palmer and Mr. and Mrs. Santley. Miss Palmer introduced a very clever song by Signor Randegger, "To thee, O love, to thee," and a charming new *Lied*, composed expressly for her by Herr Molique, called "The Nightingale," both of which she sang in her happiest and most expressive manner, creating a marked sensation. Mr. Santley also gave a song written for him by Herr Molique, entitled "Parting," which he rendered to perfection, and which in merit is quite on a par with the other. Finally, Mr. and Mrs. Santley joined in the duet, "Quel sepolcro," from Paer's *Agnes*; and Signor Regondi performed his own ingenious *Morceau de Concert*, "Les Oiseaux," on the concertina, in his most ingenious manner and with his usual success.

THE BACH SOCIETY gave a private performance at St. Martin's Hall, on Tuesday evening, the 21st ult., when the following pieces were performed under the direction of Professor Sterndale Bennett:—Chorale, "Jesu, meine Freude," from the Fifth Motett; double chorus, from the Fourth Motett, "Come, Jesus come;" a copious selection from the *Passions-Musik*; Concerto in C minor, for two pianofortes, executed by Messrs. W. Dorrell and G. Russell; Chaconne, for the violin, played by Herr Joachim; and solo fugue, for pianoforte, by Mr. George Russell (in D major—*Clavier bien Tempéré*). The performances were received throughout with loud applause, by a densely crowded and thoroughly musical audience. Mr. E. J. Hopkins presided at the organ.

MR. GEORGE LAKE gave a very interesting concert on Friday evening, the 8th instant, at St. James's Hall. The programme included his own oratorio, *Daniel*, for the first part, and a miscellaneous selection for the second. The singers in the oratorio were Miss Messent, Miss Eyles, Messrs. Sims Reeves, Montem Smith, Weiss, Thomas, and Gadsby. In the miscellaneous part the vocalists were Mdlle. Guarducci, Miss Clari Fraser, Miss Eyles, Mr. Sims Reeves, Mr. Weiss, and the Orpheus Glee Union; and Miss Arabella Goddard played the only instrumental solo. Mr. Lake's *Daniel* is not a new work, as most of our readers must be aware. It was performed for the first time some years ago at St. Martin's Hall, and, in spite of an indifferent execution, was very favorably received. The performance on Friday week was by no means irreproachable, the chorus indicating at times unsteadiness and want of precision, no doubt from not having had sufficient rehearsals. The oratorio, nevertheless, appeared to afford much gratification, some of the pieces being applauded with great warmth. The hurried execution of so serious a work, from the pen of a conscientious and thoughtful musician, is not likely to afford more than a superficial idea of the composition. Under these circumstances, on the present occasion, Mr. Lake's oratorio should not be a "Daniel come" for "judgment."

The miscellaneous part opened with a brilliant performance of the overture to *La Gazza Ladra*. Mdlle. Guarducci, from whom so much was expected, was indisposed, and barely got through "Se Romeo," from *I Montecchi ed i Capuletti*. The duet from the *Travatore*, "Si la Stanchezza," put down for her and Mr. Sims Reeves, was omitted in consequence. Miss Clari Fraser and Miss Eyles sang the duet, "Come, be gay," from the *Freischütz*, admirably; and Mr. Thomas, "I'm a roamer," from the *Son and Stranger*, in his most vigorous and spirited manner. Miss Arabella Goddard's performance (with the orchestra) of Hummel's *Adagio and Rondo Russe* was enthusiastically received, as it deserved. The Hall was well filled, but not crowded. Mr. George Lake conducted the whole of the music with great ability; and Mr. E. J. Hopkins presided at the organ during the performance of the oratorio.

MR. JOHN THOMAS, the eminent and popular harpist, gave a concert at the Hanover Square Rooms, on Saturday week. He played the "Last Grand Fantasia" of Parish Alvars, and several minor pieces of his own composition, all with very great success. Mr. Thomas also contributed two vocal morceaux, "The suppliant's prayer," sung by Miss Lascelles, and "Deep in my soul," by Miss Whyte, both of which have considerable merit. Mdlle. Desirée Artot sang the romanza from *Otello*, "Assisa à pie d'un salice," accompanied on the harp by Mr. Thomas, and the *rondo finale* from *Cenerentola*—the latter suiting the artist best. The lady also joined M. Lefort in Yradier's *Duo Espagnol*, "Los Toreros." M. Mortier de Fontaine played Beethoven's Pianoforte Sonata in A flat, Op. 110; and M. Remenyi a solo on the violin. The "Welsh melodies," with unpronounceable names, by Mr. Thomas, should not have been left to the last, as they are both curious and interesting.

MR. HOWARD GLOVER'S Concert, on Monday morning, at Drury Lane Theatre, was a "monster," in the truest sense. The selection comprised fifty pieces; the artists—among whom were some of the most distinguished of the day—were more than forty, independently of the Vocal Association, and the conductors seven, in number. The concert commenced at one, and was not brought to a conclusion until long past six.

Mr. Howard Glover's *Comala* was to have been given entire; but only two of the choruses, "Roll, streamy Caron," and "Where are our chiefs of old?" by the Vocal Association, were really introduced, much to the general disappointment. Mr. Howard Glover was, indeed, unaccountably scrupulous, since his name appeared only three times more. The concert opened with his quartet, "The fatal hour," sung by Madame Weiss, Miss Theresa Jefferys, Mr. George Perren, and Mr. Weiss. About the thirtieth piece was his ballad, "The strain I heard in happier days," sung by Miss Theresa Jefferys; and about the forty-eighth, the air, "But here, my muse," from *Tam O'Shanter*, for Mr. Wilbye Cooper—violin *obbligato*, M. Sainton. In the vocal programme, the features were, the air "Se Romeo," from Bellini's *Capuletti ed e Montecchi*, by Mdlle. Guarducci; the duet, "Bell' imago," from *Semiramide*, by the same lady and Signor Belletti; "Let the bright Seraphim," by Madame Anna Bishop; the trio from *Guillaume Tell*, by Signors Mongini, Badiali, and Marini; "Ombre legere," from Meyerbeer's *Pardon de Ploërmel*, by Madame Lemmens Sherrington; and the duet from *Mosè in Egitto*, "Parlar, non spiegar," by Signors Mongini and Fagotti. Some of the instrumental pieces were no less attractive. The *duo Concertante* for two pianofortes, by M. Leopold de Meyer, was marvellously executed by the composer and Miss Arabella Goddard, and received with the utmost enthusiasm, M. Leopold de Meyer having previously played his *Grande Fantasia*, solus, entitled "Souvenir de Naples," with immense effect. Among the other noticeable instrumental performances, we may mention a violin solo by M. Sainton, and the last movement of Herr Molique's duet for two violins, performed by Herr Joachim and himself with the same effect as at the concert of its composer. The conductors were MM. Benedict, Lindsay Sloper, Francesco Berger, Howard Glover, and Signors Randegger, Biletta, and Arditi.

CHRISTY'S MINSTRELS.—The rage for Italian Operas, benefit concerts, classical and popular performances, theatrical novelties, even the heat of the weather, seem to have no effect on the entertainment given by the Christy's Minstrels, which enjoys a public of its own, knows no ebb, and prospers despite of all opposition. Within the present week, a new song, entitled "Nelly Gray," has been introduced by Mr. G. W. Raynor, composed expressly for him by Mr. Balfe, the verses by Mr. John Oxenford. This new ditty, both on account of the attractive nature of the tune, and the grace and simplicity of the words, cannot fail to become one of the most favoured in the repertory of the Christy's Minstrels. Mr. Raynor sings it with great taste and expression, and every night "Nelly Gray" is received with acclamations.

ROYAL ACADEMY OF MUSIC.—A "Grand Concert for the benefit of the Institution," by the associates, the former and present pupils, took place at the Hanover-square Rooms, on Tuesday morning. The programme was remarkable for containing but one work of any importance by an academician, namely, Mr. Macfarren's overture to *Don Quixote*—a fact which must have startled M. Meyerbeer, who was present, by invitation, and rather amused Mr. Costa, who also attended the performance. The first part of the selection, in addition to the overture and song just named, comprised the Choral Fantasia of Beethoven, Miss Linley, a present pupil, taking the pianoforte part; the chorus, "Sainte Marie," from Meyerbeer's *Pardon de Ploërmel*; and vocal pieces by Haydn, Mozart, Mendelssohn, Mercadante, and Mr. C. Salaman, the solo vocalists being Misses Laura Baxter, Ransford, Banks, Whyte, and Palmer, Mrs. Gilbert, Mr. Allan Irving, and Mr. Wallworth. The features of the second part was a selection from the Earl of Westmorland's opera *L'Eroe di Lancastro*, the finale to the first act of *La Clemenza di Tito*, and vocal pieces by the Earl of Westmorland, Meyerbeer, Mercadante, and Balfe, executed by Misses Laura Baxter, Banks, Ransford, Louisa Van Noorden, Whyte, and Palmer, Mrs. Gilbert, Messrs. Wilbye Cooper, Allan Irving, and Wallworth.

The selection from Lord Westmorland's opera consisted of an orchestral movement entitled "Battle Symphony," descriptive of the encounter of two armies, the victory, flight, and pursuit; introduction for chorus, with solo parts for soprano and bass; and wedding chorus and quartet. Mr. Lucas and the band took

the greatest pains, and the noble composer, in every movement, from his position near the platform, endeavoured to enlighten and assist him. In the second part there was a song by Mr. Balfe (for Miss Van Noorden), and the Earl of Westmorland contributed another piece from his Italian lyric repertory, in the shape of a polacca from the opera of *Lo Scampiglio Teatrale*.

It would be as well if the subscribers and friends of the Institution were informed under whose direction the programmes are made out. The steadiest enemy of the Royal Academy of Music could not have devised one more likely to hurt the interests of the Institution than that presented last Tuesday.

The statement of receipts and expenditure of the Royal Academy of Music, from its foundation in 1822, to the close of 1858, given at the end of the programme, affords a full account of the employment of the funds of the Institution. Since its establishment, 1149 pupils have been received, of whom 106 were educated gratuitously, and 256 on terms below the regulated payment.

CRYSTAL PALACE.—At the last Saturday Concert, Mr. Henry Leslie's choir joined Mr. Manns' band, and the entertainment provided was more than usually varied. The choir introduced some of their most popular pieces, all of which were received with great applause, and several encores, viz., Mr. J. L. Hatton's part-song for male voices, "When evening's twilight;" Weber's part-song for male voices, "Lutzwow's wild hunt;" Pearsall's part-song, "Oh, who will o'er the downs;" and "Rule Britannia." The band performed Mr. Henry Leslie's symphony in F—which was very favourably received; and the Gipsy's March, from *Preciosa*. M. Buzian, a violinist, unknown to the London public, and consequently to the frequenters of the Crystal Palace, played Ernst's *Otello* and the *fantasia* on Hungarian airs by the same composer. A pupil, we believe, of Ernst, and a very expert fiddler, to say the least—M. Buzian was loudly applauded.

The heat of the weather again injured the attendance at the fifth Royal Italian Opera Concert on Wednesday, in spite of the attractions of the programme, which included the whole of the first act of *Don Giovanni*, performed at Covent Garden. Those who were present, however, had a great treat. We never heard the *finale* more vigorously given, even in the theatre. The alterations effected by Mr. Bowley, in the concert-room, have been of vast service in the retention and transmission of sound. Not a note, from voice or instrument, is now lost; and every sound is heard clearly and distinctly both in the galleries and area. An encore was awarded to Madame Penco and Signor Mario in "La ci daren."

The noticeable points in the second part, which was miscellaneous, were the overture to *Der Freischütz*; the "Inflammatus" aria and chorus from Rossini's *Stabat Mater*; and Wilbye's madrigal, "Flora gave me fairest flowers," by the chorus. It was a mistake, however, to add anything to the selection from *Don Giovanni*, which was quite long enough for a morning performance.

Half-an-hour after the concert—about half-past six—there was a grand display of all the fountains.

PHILHARMONIC CONCERTS.

The last concert of the season, though the longest, was also the best. The programme is worth quoting:—

PART I.

Symphony in E flat	...	Mozart.
Caratena, ("Sorgetto") (Maometto)—Sig. Belletti	...	Rossini.
Concerto in F minor (No. 4), pianoforte—Miss Arabella Goddard	...	Sternale Bennett.
Air varié (Les Diamans)—Miss L. Pyne	...	Auber.
Overture (Struensee)	...	Meyerbeer.

PART II.

Sinfonia in A, No. 7	...	Beethoven.
Aria, "Eu vain j'espère" (Robert le Diable)—Miss L. Pyne	...	Meyerbeer.
Concerto in D minor (No. 9), violin—Herr Joachim	...	Spohr.
Duetto, "La ci daren"—Miss L. Pyne and Sig. Belletti	...	Mozart.
Overture (Jubilee)	...	Weber.
Conductor—Professor Sternale Bennett, Mus. D.		

The symphonies, admirably executed, were doubly interesting, inasmuch as each represents its composer to perfection. If it had been part of the scheme to contrast Mozart with Beethoven, and *vice versa*, no two works could have served the purpose better. The overtures were equally happy, as specimens of Meyerbeer and Weber—fellow-students under the notorious and eccentric Abbé Vogler, of whose musical acquirements Mozart gives so amusing a description in one of his letters. Weber's *Ju'ilee* is as well known to our audiences as Meyerbeer's *Struensee* deserves to be—and will be, if its brilliant success on the present occasion may be accepted as a criterion.

The pianoforte concerto of Professor Bennett is the same which, in the hands of the same performer, created so marked an impression at the last concert of the Musical Society of London. Such a composition is adapted to please any audience of cultivated taste, more especially when played to such perfection as by Miss Arabella Goddard, who, when the author of the concerto abdicated the throne and resigned the sceptre of the Piano, succeeded by legitimate right to both. Both this and the superb violin concerto of Spohr, superbly executed by Herr Joachim (who seems to have no intention at present of abdicating the throne and resigning the sceptre of the Fiddle) were heard with delight and applauded with enthusiasm. Herr Joachim's performance (from memory, as usual) was all the more a triumph from coming so late in the evening, and after so many grand and lengthy instrumental pieces (two symphonies, an overture, and a concerto). Such playing, however, can never be "too late."

The vocal music was *not* well chosen—the duet alone being able to dispense with dramatic situation and scenic accessories. At the end of the concert, Professor Bennett was loudly cheered.

PROVINCIAL.

We have received two communications from correspondents at Oxford, the first noticing at some length Mr. Charles Powell's Concert, given at the Town Hall on Saturday last; the second, relating to a concert which took place on Monday, in the Sheldonian Theatre, under the direction of Dr. Corfe, organist of Christ Church Cathedral. Correspondent No. 1 writes in a very enthusiastic strain about the performances and performers. We shall make a few extracts from his letter:—

"I can hardly call to mind a more crowded and elegant assembly in the Town Hall, than that congregated on Saturday. The fame of some of the executants, rather than anything very striking in the selection, was the cause of the attraction. Miss Arabella Goddard is an immense favourite at Oxford, and not only draws the public, but impresses them by her extraordinary talents. I believe she would fill the Town Hall without the assistance of any other artist. On Saturday, she commenced with a selection from Mendelssohn's *Lieder ohne Worte*, which was rapturously encored. The same success attended her performance of Benedict's racy Irish fantasia entitled *Erin*. I have rarely seen an audience more excited, particularly by Benedict's piece, the familiarity of the melodies investing the young lady's playing with a double charm. M. Wieniawski, too, had great success, obtaining an unanimous encore in his own *fantaisie* on Russian airs. The vocal music was given by Miss Louisa Vinning, Madlle. Finoli, Messrs. Wilbye Cooper and Allan Irving, and the Orpheus Glee Union. There is nothing to record in this part of the concert beyond the fact that Madlle. Finoli was encored in the *brindisi* from *Lucrezia Borgia*; and that the Orpheus Glee Union sang two part-songs, "When evening's twilight," by Mr. J. L. Hatton, and Reichardt's "The image of the rose," Webbe's glee "Discord, dire sister," and Otto's "Pretty maiden." All the other singers sang well, and gave much satisfaction."

The concert in the Sheldonian Theatre on Monday was, of course, of a different kind. The selection embraced Beethoven's *Mount of Olives* and Mendelssohn's *Hymn of Praise* (*Lobgesang*). The principal singers were Madame Clara Novello, Mrs. Clara Hepworth; Messrs. Sims Reeves and Barnby. The band was led by Mr. H. Blagrove, and the chorus was composed of members of the University. The performance went off famously. Madame Clara Novello was encored in the solo (accompanied by treble chorus), "Praise thou the Lord," and, with Mrs. Clara Hepworth, in the duet "I waited for the Lord." Mr. Sims Reeves also had to repeat "The sorrows of death," which he gave to admiration.

FOREIGN.

HANOVER—The *Revisionsen* (of Vienna) has the following about Marschner, the composer:—

"As we have been informed, there is a question of pensioning Marschner. Of the immediate motive why—in spite of his having hitherto most efficiently fulfilled all the duties of his office—we should lose this celebrated man, to whose guidance our orchestra is materially indebted for its well-merited reputation, we have, as yet, heard nothing. We know only that, for some time, he has not been on the best terms with the Intendant, Count von Platen, and that, on this account, he no longer possessed any influence in our operatic matters. Herr Fischer will now be first *Capellmeister*, while it is reported that Herr Scholz, of Nuremberg, still a young man, who has acted for a few months during the season, for Herr Fischer, when the latter was unwell, is appointed second. We fear that, when Marschner leaves, our theatre will have to deplore more than the loss of a great name."

The same intelligence has been forwarded, from Hanover, to other newspapers, also, as an undoubted fact, and thus proclaimed to the world. There must, therefore, be some truth in it, and such is really the case. We think we can inform the musical world, who have not yet forgotten who Heinrich Marschner is, that there is a plan on foot in Hanover, to bury him, as *Capellmeister*, before he is dead, probably with the intention of discovering whether he owes his fame and his immortality to his Hanoverian appointment, or his own genius. At the same time, however, we have been told that the intrigue will prove a failure, or has already proved one. The King of Hanover, so highly educated in a musical sense, will, for the honour of Germany, never permit that the delight experienced by one of the greatest of living German operatic composers in the honourable discharge of his duties shall, *against his wish*, be in the slightest degree disturbed.

THE HANDEL MONUMENT IN HALLE.*

HALLE, June 1st, 1859.

To-day, the statue of George Frederick Handel was solemnly uncovered to public gaze, the ceremony being conducted in the manner previously announced in the programme. After the chorale, "Lobet den Herrn, den mächtigen König der Ehren," had been performed at seven o'clock in the morning, from the Hausmannstürme, the students set out, at half-past nine o'clock, in festive attire, and with waving banners, from the buildings of the University to the Market-place, where they took up their position in such a manner as to leave a clear space round the monument. They were followed by several local *Liedertafeln*, also with their flags. At nine o'clock, the grand procession of the festival committee, of the artists who had been engaged in the completion of the statue, of the municipal authorities, of the officers of the Royal University, &c., put itself in motion, and, looking towards the Town-hall, ranged itself in the space left clear round the statue. When the various bodies had thus taken respectively their proper places, the chorus, "Seht, er kommt mit Preis gekrönt," from *Judas Maccabæus*, was performed from the upper balcony of the Town-hall. After this, an address was delivered by Herr von Voss, upper burgomaster of the town of Halle. In the midst of the music which then burst on the ear, with a chorale, the covering of the statue gradually fell, and the likeness of the great master looked down, in the glittering sunshine, on the multitude, who, deeply moved, and filled with admiring astonishment, joined enthusiastically in the three cheers given by the speaker of the address for the artists engaged on the monument. Of course, on such a day, a musical performance was necessary worthily to complete the festival, and Handel's oratorio of *Samson* was selected for the purpose. Mesdames Johanna Wagner and Köster, royal chamber-singers, from Berlin, Herr Tichatscheck, of the Royal Operahouse, Dresden, and Herr Sabbath, of the Royal Domchor, Berlin, undertook the solos. The performance, under the direction of Robert Franz, assisted by Herr David, *Concertmeister*, and several other well-known artists from Leipsic, began, at

eleven o'clock, in the Markt-Kirche, the choruses being executed by the Singacademies of the town. The air from the *Messiah*, "Ich weiss dass mein Erlöser lebt," sung by Mad. Johanna Wagner, concluded the musical ceremony, and, at the same time, ended the festival in an impressive manner. The statue—the work, as is well known, of Heidel—represents Handel in the costume of his time. From the rich flowing wig, the curls of which, by a peculiar shake, were accustomed to express the wearer's content or dissatisfaction to his orchestra, down to the silk clock-stockings and the shoes, all is the purest *roccoco*. A rich gold-embroidered coat clothes the master's imposing form, the quiet, commanding posture of which is also imposing, like that of some field-marshal. The left hand is firmly planted on the side, near the sword-handle, while the right rests upon a music-desk, and holds a roll open at the *Messiah*. On looking up into the massively formed countenance, we meet the commanding, vigilantly anxious glance of this "proposer and disposer" of tune, who seems as if on the point of giving the signal to strike up the "Trübe Zion." The reality of the moment is unconstrainedly combined with the importance of the man. The more characteristic this figure is of itself, the less does it require any allegorical additions on the pedestal. At one period the *Athenæum* strongly advocated these additions, but the sculptor always strongly opposed them, the more strongly, indeed, because he had taken advantage of the music-desk, conceived in the rich Renaissance style, to express himself allegorically in the usual way. While the back of the desk displays St. Cecilia, we see, on the three-sided base, King David playing the harp, and the virgin, who, by the power of song, enchains the unicorn and tames the lion. On the front side, immediately under the open oratorio, is the date 1741, being that of the first performance of the *Messiah*, when the composer turned from opera and devoted himself to oratorio. The monument stands in the market-place, the face of the statue looking towards the Marienkirche, where the celebrated musician was baptised in 1685.

A HELPING HAND FOR THE HANDEL COLLEGE.

(From *Punch*.)

CAMBRIDGE Dons and Oxford Doctors may be startled by this heading, and may wonder where on earth the Handel College is, for at neither University has its name been ever extant. *Mr. Punch*, who is in this, as in all other matters, more learned than the learnedest of either Dons or Doctors, will devote himself as usual to the task of their enlightenment.

To the question, where on earth the Handel College is, the answer is, at present it is not on earth at all. The Handel College is as yet in being but in print; but of course now *Mr. Punch* is pleased to advocate its name, its local habitation will be speedily complete. To dolts who doubt the power of *Mr. Punch's* influence, it may be shown from the prospectus that there are other grounds for a belief in his prediction:—

"A plot of ground (the lowest value of which, for building purposes, is estimated at £5,000), has been offered gratuitously, and Mr. Owen Jones, likewise gratuitously, has consented to act as Honorary Architect, to draw plans and superintend the building. This part of the movement cannot fail to be considered as the groundwork of the charity, and justifies the promoters in making an appeal to the public for their cordial support in the undertaking."

As the promoters of the College are doing good work, *Mr. Punch* will give them pardon for making a bad pun, in speaking of the building land and plans which have been offered them as being, in their view, the "groundwork" of the charity. With what good intentions the College will be paved, the short sentence which next follows is quite long enough to show:—

"The study and toil of the musician do not always lead to large pecuniary rewards, and, consequently, the orphan children of poor but deserving musicians are often, whilst still young and helpless, thrown upon the world unprotected and unprovided for; and it remains only to state that the College or Asylum will be for the orphans of musicians of all classes, to afford those orphans a home whilst unable to assist themselves, and so to educate them as to enable them to obtain a respectable living when they arrive at a proper age to go out into the world."

* From the *Niederrheinische Musik-Zeitung*.

Lest some may think the College inappropriately christened, the promoters state their reasons for the name they have selected: which are, that, as the College is intended to be founded in the year which is to all known as the first Handel centenary, they wish to pay a "lasting tribute to his memory" by connecting with his name the charity they set on foot. As Handel was himself a charitable man, and presented to a charity the greatest of his works, there seems fit reason now to make a handle of his name, if it will be of service to a charitable end. Other good and noble names, too, are connected with the College as guarantees that all in-comings will be properly laid out. The smallest contributions will be thankfully received, and the largest will by no means be less thankfully acknowledged. If the more than eighty thousand who attended the late Festival were to pay a fit thank-offering for the pleasure they received, the Handel College Fund would nearly be as goodly a property as *Punch*!

One last grind on the reader's organ of benevolence. Let him, if in his soul he be musical, reflect that, by helping to bring up the helpless Orphans of Musicians, he will lend a helping hand to the preserving of their race; and may be the means of rescuing and of bringing up a genius who may equal him from whom the Handel College has its name.

On the occasion of Her Majesty's visit to Aldershot on Friday the 8th instant, the Band of the 47th Regiment had the honor of performing during the dinner, under the direction of their able Bandmaster, Herr Sommer, who upon this occasion introduced his new instrument, the Double Tenor and Bass Sommerophonon. Her Majesty was graciously pleased to express her approbation of the performance through the Lord-in-Waiting.

A FEARFUL ENGAGEMENT.—Listz has had another fearful engagement in Dresden. The shock, we are told, was something terrible. Not less than two pianos were killed under him, and upwards of two dozen music-stools severely wounded. The noise was so intense that the inmates of an entire Deaf Asylum, at a distance of a hundred leagues, suddenly recovered their hearing.

MOZART—CHILD AND MAN.

(Continued from page 430.)

No. 31.

Mozart the Elder to M. Hagenauer.

Vienna, January 30, 1768.

Is it time I should give you some news of our position. Is it fortunate or unfortunate? I cannot tell. If gold constitutes happiness we are certainly to be pitied, for we have spent so much of our own it will be difficult for us to pick ourselves up again. If, on the contrary, health, talent, and knowledge constitute the true wealth of man, we are, God be thanked, still in good case. The moment of the greatest danger is past. We are all in good health, thanks be to God, and not only have my children forgotten nothing, but as will be seen they are making day by day astonishing progress.

Nothing will seem to you more incomprehensible than the small success attending our affairs. I will as well as I can explain this to you, omitting at the same time that which prudence forbids me to write. It is known, and their theatres show it every day, that the Viennese in general are not curious of serious and reasonable things, that they have little or no idea of such, that they will hear of nothing but follies, and take no pleasure but in silly trifles, dances, devilries, phantasmagoria, sorceries, harlequinades, pasquinades, apparitions, and decorations. You may see any day a fine gentleman all bespangled with orders applaud some coarse pleasantries, laugh at some obscenity of harlequin until he is half choked, while during the most serious, beautiful and touching scenes, in the midst of the most eloquent burst, he will chatter so loudly as to prevent his honest neighbours from hearing a single word. This is our chief rock a-head.

The second lies in the administration of the court itself, which I cannot here describe to you, but it is attended with very sorry consequences for us. All is there dependent on chance and blind fortune, or again on barefaced charlatanism, often on abominable villainess, which, fortunately, is not given to all men. To all these causes have been joined, as far as regards us, all kinds of vexations. On our arrival, our sole care was to procure access to the Court. Now it so happened the Empress had no longer any music at her residence. She therefore sent us to the Emperor. But as his Majesty detests everything that entails expense, it required a good deal of time ere he could

come to some decision. Then befel the death of the royal betrothed.

On our return from Moravia, we were received, not at all expecting it, by the most illustrious houses. Hardly had the Empress been informed what had happened at Olmütz, and that we were returned, than it was intimated to us on what day and at what hour we should be admitted. What bootied so astonishing a mark of kindness? What was the upshot of it? Nothing; that is to say, a medal, a very handsome one, no doubt, but not worth the trouble of converting it into money. The Empress leaves the rest to the Emperor, the Emperor is careful to inscribe it in the book of oblivion, and it is very certain he imagines he has abundantly paid us when he has abundantly entertained us!

What do the nobles in Vienna? All as much as possible restrict their expenses in order to please the Emperor. So long as the carnival lasts, none think of aught but dancing. There are balls in every nook and corner, and the charges are always jointly defrayed. Even the routs at Court are paid for ready money. And who receives the profit thereof? the Court; for all dances, routs, balls, and plays are farmed, and the profits divided between the Court and the farmers. Consequently, whoever goes to these renders the court a service. And these constitute the political and official expenses of the nobility. We have, among our patrons, some of the greatest personages. The Prince of Kaunitz,* the Duke of Braganza, Mdle. de Guttenberg, the Empress's right hand, the Master of the Horse, Count Dietrichstein, all powerful with the Emperor, are our friends. But think of our bad luck! Again we were prevented from speaking to the Prince of Kaunitz, for he is weak enough to be in such fear of the small-pox that he even avoids people who have only a few red marks left on their faces, as is the case with Wolfgang. He contented himself with informing us, through our friend Langier, that during Lent he would watch over our interests, for while the carnival lasted, none could succeed in bringing the heads of the nobility all under one bonnet.

I puzzled my head to concert measures, and I reflected with terror at all the money I had already spent, when I learned that the pianists and the composers of Vienna were conspiring against us, except Wagenseil,† who was ill and could do little or nothing. The fundamental maxim adopted by these people was carefully to avoid all occasions of meeting us, and being convinced of the science of our little Wolfgang. And why? In order that whenever, and it was of frequent occurrence, they might be asked if they had heard the child, and what they thought of him? they might answer, they had never heard him, and what was said of him was impossible, that it was only a dazzling trick and harlequinade, an affair of confederacy; that he was taught beforehand the music he had to execute, and it was ridiculous to believe he could compose at his age.

They were careful, therefore, to avoid him, for whoever has seen and heard him can talk thus no longer under pain of incurring dishonour. I made one of these good people, however, fall into a trap. I had agreed with a person, that I should be secretly advised whenever he should present himself. He was to bring thither a very difficult concerto which Wolfgang was to be made to play. We came there, and our friend was obliged to hear Wolfgang execute his concerto as though he had known it by heart. Our composer and pianist was astonished to such a degree, that in his admiration he let fall expressions which revealed to me all that I have pointed out to you above. At the last, he added: On my honour, I cannot say otherwise than that this child is the greatest man that has ever lived in this world; without seeing him it would be impossible to believe in him.

In order to convince the public of the real state of the matter, I resolved to furnish a test of altogether an extraordinary nature. I determined that he should write an opera for the theatre. What think you all these people said, and what a hubbub made they? What! shall we see Gluck to-day seated at the piano,‡ and shall to-morrow a child of twelve succeed him and direct an opera of his own production! Yes, and despite of envy, I have even drawn Gluck upon our side; at least, if he be not so in heart, he cannot show as much, for his patrons are also ours. And to make sure of the actors, who in general cause the most discomfort to composers, I have placed myself in immediate connection with them, according to the directions I received from one of them.

(To be continued.)

* Born in Vienna, 1711; died, 1794; signed the treaty of Aix la Chapelle in 1748; was Ambassador in Paris in 1756, where he signed a treaty of alliance between France and Austria.

† The former music master of the Empress Maria Theresa.

‡ At that period directors of orchestras did not wield a bâton as now-a-days, but presided at the piano.

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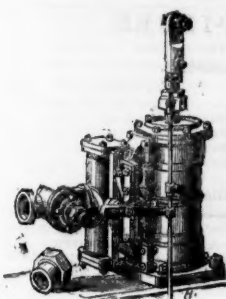
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 Oh thou lovely, thou benign,
 Wert thou mine, wert thou mine,

"Wert thou mine, wert thou mine,
 In that little heart of thine
 I would dwell for evermore
 Singly nestled at the core.
 I would fill its day and night
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 Oh thou lovely, thou benign,
 Wert thou mine, wert thou mine."

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